

# AT THE PLAYHOUSES THIS WEEK



SCENES FROM "THE MAN OF THE HOUR."

**ACADEMY OF MUSIC.**  
Monday, Tuesday, Wednesday and  
Wednesday matinee—"The Man of  
the Hour."

Saturday, matinee and night—  
"East Lynne."

**BIJOU THEATRE.**

Yorke and Adams, in "Playing  
the Ponies," all the week.

Although Manager Wise, of the Academy of Music, got in five performances during the week, the people hereabout are still hungry for good attractions, the ante-education uncertainty having forced the producing managers to stick close to the shore. There is no reason for this, so far as the South is concerned, the business having been unusually good. In New England and the North conditions are not so good, this having led to the incorrect assumption on the part of New York managers that Southern theatrical graveyards were yawning. Thus far only one road company has failed hereabouts.

At the Academy this week an exceptionally fine production has been secured, "The Man of the Hour" having been booked for Monday, Tuesday, Wednesday, matinee and night. Though not originally billed for this early in the season, the Academy management made special efforts to bring it here, its high standing and success elsewhere having shown the wisdom of the plan. It is really one of the big hits due here this season.

That terrible old favorite, "East Lynne," comes to the Academy on Saturday, matinee and two performances.

The Bijou will begin the week with the old favorite, "Playing the Ponies," in which Yorke & Adams will do the leading turns. The Bijou holds its popular place in the hearts of a large element, and the business is good, no

matter whether Manager McKee puts on a musical comedy or the bloodiest of the bloody melodramas.

**"The Man of the Hour."**

Richmond is one of the few large cities where "The Man of the Hour" has not yet been played. Its first local production at the Academy of Music tomorrow night is therefore of the greatest interest to Richmond playgoers. It is predicted that this famous American play will draw the largest and most widely representative audiences assembled here in recent years. "The Man of the Hour" is one of the best known of plays in this country. Its history is very interesting. Rejected by several prominent producing managers, it was given at the Savoy Theatre in New York by William A. Brady and Joseph R. Grismer. This was in 1896. The success of the piece was phenomenal and instantaneous. It ran straight through the winter, spring and summer, and over 600 performances had been given before it was transferred to Boston, where it continued to capacity business for five months. Meantime three more companies had been organized, and one of these covered a period of nearly six months in Chicago. Brady and Grismer still have four companies playing "The Man of the Hour." One is in New England, another in the Middle West, and a third on the Pacific coast. The one which visits this city the coming week is made up of the pick of the players identified with the long runs in New York and Boston. Several of them created the parts in which they appear.

It was the distinguished critic, Mr. William Archibald, writing from America, who wrote to a London Journal: "O that England had an author who could write such a play as 'The Man of the Hour' and the manager with the

courage to produce it!" Perhaps no other American play has received the approbation of so many men distinguished in public life. This is because it deals with a throbbing and significant theme—that of honesty in municipal government. The country is so honeycombed with graft that the lesson of this play is realized in any community. It is not play of politicos, nor has it a partisan color. Honest men of all party creeds recognize its splendid value. For example, President Roosevelt declared it to be the "best play he had ever seen," while Mr. Bryan was just as enthusiastic in his endorsement.

The story of the play is simple, but absorbing. A rich young fellow, idle but inert, is spurred to activity by his love for a pretty girl, the niece of a capitalist, bent upon the promotion of a corrupt franchise. He enters politics and is elected Mayor. He realizes that the men who have put him in office are backers of a crooked scheme, he stands up boldly and does his duty. This threatening loss of girl and fortune, but the right prevails. The Man of the Hour" is not a sermon. It has abundant love interest and resounds with laughter. Its comedy is delightful, and its satirical wit sparkles. It is a play that means something to every man, woman and child; to every parent and guardian; to every pair of sweethearts; to every brother and sister; to every mother of boys and girls; and to every father of sons and daughters in every section of the United States. The acting of "The Man of the Hour" will be most interesting. The young reformer will be played by Cyril Scott, remembered in "The Prince Chap." Mr. Broadhurst had Scott in view for this part originally, but he was then otherwise engaged. A turn of the wheel now enables him to play it, pending completion of the new comedy in which Mr. Brady and Mr. Grismer will soon star him. The cast will also include Ranley Holmes, Harry Harwood, as the amiable Irish Alberman, together with J. E. Wilson, William Denning, Edward LeSante, Charles Stedman, Albert Parker, Thomas E. Tracy, M. J. Cody, Bass West, Lillian Kemble, Marian Chapman, and Harriet Otis Dellenbaugh. The period of this play is the present. The scene is any large American city. Election returns will be read from the stage on Tuesday night.

**"East Lynne."**

"East Lynne" is an old play, but it is one of the best. Joseph King's company will appear at the Academy on Saturday, matinee and night, and a fine performance is assured. The story of "East Lynne" is so familiar it is almost superfluous to attempt any outline of it, but a paragraph or two in that direction may not be amiss.

Lady Isabella is married to Archibald Carlyle, and though in love with her husband, she is jealous and suspicious of Barbara Hare, a friend and lifelong acquaintance of Archibald. Her jealousy is fanned into hatred by a designing villain, Sir Francis Lovell, and she after several years of hating married life is induced to leave her husband through the false representations of Lovell.

Deserted by the destroyer of her peace, she is left alone to the mercy of the world. Miserable and remorseful, she gains entrance into her former husband's home in the guise of a French governess, and is enabled to see and be with her children, although unable to re-establish herself as his wife, for, on her desertion, Archibald has married Barbara Hare.

She finds some solace and comfort, however, in the care of her children. The death of her eldest, however, undimmed her own health and fading beauty, and desolate as she calls for her former husband discloses her identity and with his forgiveness, passes into the great beyond.

**"Playing the Ponies."**

Some one said, "Blessed be he who can make humanity laugh itself into forgetfulness." A contemporary gives the palm to Yorke & Adams, the rioting host of players, who will be seen at the Bijou all week in B. E. Forrester's production of Aaron Hoffman's musical comedy, "Playing the Ponies." None but a Pompeian nummy could withstand this funny frolic and its ever-changing situation, which barely allows the audience to catch its breath between the laughing spells. It is an uproarious pandemonium of ludicrous misunderstandings, wholly unlike anything you have ever seen before, and for completeness and novel fun it has never been surpassed. Replete and catchy music, dazzling with its handsome chorus of pretty girls, the whole embellished with an extravagant comic inventiveness, "Playing the Ponies" is radiant. The same cast that presented this comedy during its Circle Theatre, New York, engagement will be seen here, and includes Madge Lawrence, "Tally of New York"; Edward Morris, the well-known star; Jimmy Connors, who succeeded George Collier in "Running for Office"; Charles Prince, the original "Blake" in "Forty

Five Minutes from Broadway"; Mand Campbell, late George Sydney Company, vaudeville's dainty singer; Linton De Wolfe, Lander De Wolfe, Robert Burns, Russell Hill, Nettie May Lyon, Roy Burke, Gertrude Smythe, James Hall, Phillip Lynch, Ethel Morrison, Lillian Ludlow, the famous pony ballet and the singing and dancing chorus of thirty. The songs hits were written by Morse and Madden, who wrote "The Rogers Brothers in Panama," and the entire production was staged by Frank Smithson, general stage manager for the Shuberts.

**Week at Colonial.**

At the Colonial a new holiday bag of surprises will be opened on Monday afternoon. First and foremost is the glad news that the cameraphone, or talking singing and dancing picture, will have a regular place in daily programs. Not with even great importance is the fact that the star act offered by the cameraphone will be that of Mike Donlin and Mabel Hite in "Stealing Home," exactly as presented for the first time at Hammett's Victoria last week.

If Nelson and McFarland are matched for the long route, I look to see the Dane win. From his right with Cross I should think Packy's style of fighting will just fit Nelson. He is a clever and smooth fighter, but if the Batter can't outlast Packy I miss my guess.

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Again the pugilistic grave has arrived, and Marvin Hart came forth. Fighting day is set for Saturday at the Colonial. The management has procured a large supply of ballots, with the names of the many candidates, and each woman will be supplied with one on which to mark her choice, and deposit it boxed arranged for that purpose. After the ballot has been completed, a careful count will be made and the results announced.

Election night at midnight a special matinee is scheduled, so that women may hear the election return. Five performances in the daily program, two of which are given each afternoon.

**PUGILISTIC POINTERS**

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